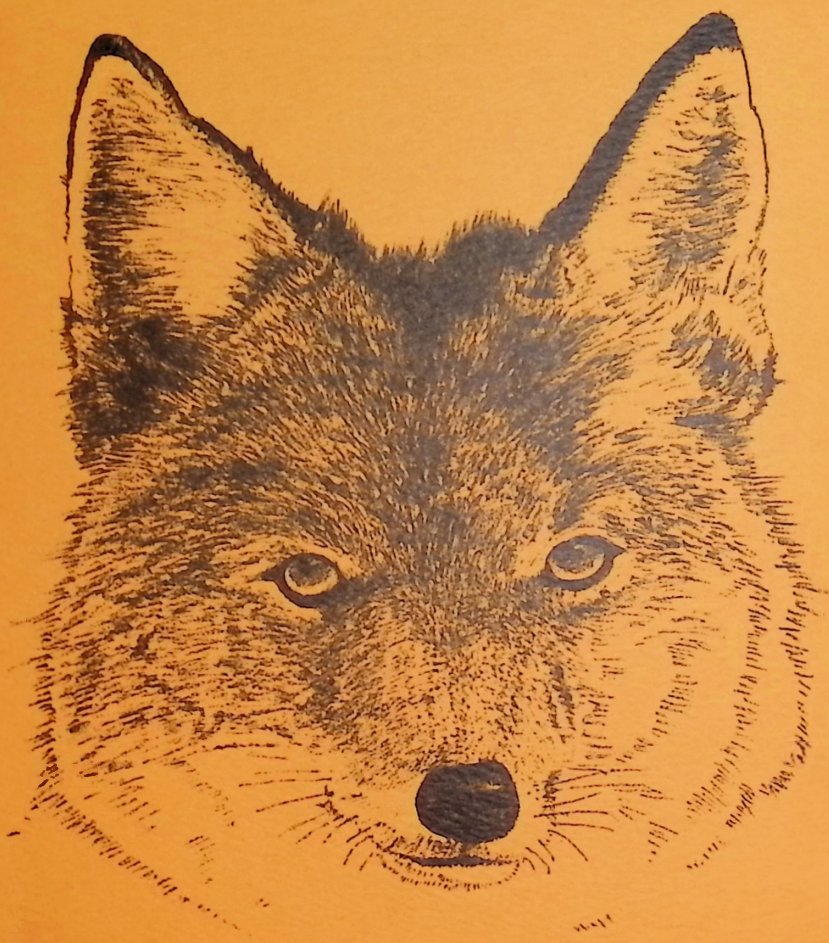


# KSOR GUIDE to the arts



October 1979



DUNTON '76

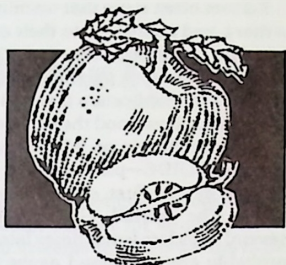


# KSOR GUIDE TO THE ARTS

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## October 1979

The KSOR GUIDE is published monthly by the KSOR Listeners' Guild, 1250 Siskiyou Blvd., Ashland, Ore. 97520, with funds from subscribers, advertisers and grants.



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KSOR is a member of NPR (National Public Radio) and the Corporation for Public Broadcasting (CPB). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listers in Grants Pass receive KSOR via translator on 91.3 FM; in Canyonville, Riddle and Tri-City on 91.1 FM; in Sutherlin, Glendale and northern Douglas County on 89.3 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

## To the Reader:

"Don't make it good. Make it Friday!"

Editors often issue that warning to their writers, and publishers to their editors. All who are successful in the print media are aware, sometimes painfully, that when a deadline for publication is past, it's past. It matters not how good the product is.

This month, we at KSOR are pleased with the GUIDE—pleased, also, to bring it to you by the first of October. As you know, the KSOR GUIDE is usually several days late (sometimes later). So you probably are as pleased as we are about the "early" arrival of the October issue.

The KSOR GUIDE has missed its deadline for the last time. As we indicated in the September GUIDE, our top priority is to get your copy to you on or before the first of every month. Of course, there are explanations for past delays. The GUIDE has never had the supervision of a full-time editor, for example, until now. And there's a tendency to want to take more time to make the magazine look a little better, even at the expense of delaying publication.

We haven't stopped trying to make the magazine look better. In recent weeks, we have talked with many local artists in an effort to expand the magazine's art work. Works here by Lillian Reed and Ivan Dunton are some of the fruits of that effort. We have invited writers of prose and poetry to contribute their work. Finally, beginning with this issue we are using a more sophisticated printing process, so that the product may be more pleasing to the eye.

We will continue to look for ways to improve the GUIDE—but not at the expense of our deadline. Barring any delays in delivery to your post box, coming issues will arrive on time, and they will reflect the high quality of past issues.

We'll make the KSOR GUIDE good and we'll make it on time!

David Sours

## KSOR Staff

Ronald Kramer—Director of Broadcast Activities

John Baxter—Program Director

Howard LaMere—Production Director

David Pinsky—Asst. Production Director

David Maltby—Student Manager

John Patton—Technical Director

David Sours—Coordinator of Public Information

Jean Francis—Office Manager

May Lemons—Public Affairs Director

Rhiannon Joy—Traffic Director

Dennis Sherwood—Live Remote Broadcasts

Announcers: Zachari Brown, Richard Stout, Michael Johnson, Carlton Ward, Lawson Inada, Joe Kogel, David Pinsky, John Baxter, Howard LaMere, Rhiannon Joy, David Maltby, May Lemmons.

Guide Staff: David Sours, John Clover, Russell White, Sandra Yates, Helen Wright, Susan Rooney.



## Contributors:

**Lillian Reed**, whose autumn watercolor appears on the October cover, owns the Higher Ground Studio in Jacksonville. **Ivan Dunton**, a retired engineer living in Grants Pass, contributed the wildlife charcoal on the inside covers. **Barre Toelken**, author of this month's "State of the Arts," is on sabbatical leave as a Fullbright Professor in Germany, and he is researching folk art in that country. **James Otey**, who contributed the scene of Jacksonville, is an artist and builder living in the Ashland area.



## From the Director's Desk:

# The Ultimate HIGH

**The Ultimate High** is the title of NPR's monthly newsletter covering construction progress for public radio's new satellite distribution system for completion next year. That system will provide NPR with sophisticated systems to distribute the highest quality audio service to more than 200 NPR member stations, in stereo, and simultaneously provide other programming for tape-delayed broadcast by those stations at a future time.

Satellites, like computers, seem to be the tantalizing harbingers of a new communications age. If you are like me, you may sense both much excitement, and a few reservations, about this march of progress. Technology should never be a reason for communication content but, in this instance, satellite technology provides a dramatic expansion in the kinds of programs which can be produced and is, therefore, to be much applauded.

Several weeks ago KSOR joined many other NPR stations in presenting a performance of Mozart's "Magic Flute" live via satellite from Salzburg. Along with listeners throughout Europe (via the European Broadcast Union) and other listeners in North America (via the CBC in Canada) KSOR listeners enjoyed a memorable performance heard by perhaps the largest audience ever assembled for an operatic performance. The same sense of artistic urgency and reality was to be found in the Salzburg presentation as characterizes the weekly broadcasts live from the Metropolitan Opera stage.

The Salzburg broadcast was a special one for me, and not only because it emphasizes the new programming horizons the NPR satellite brings into view. Thirty years ago the U.S. radio networks molded their role in their dominant television-oriented empire. They accepted a technical standard for their signal distribution which increasingly prevented them from producing programs which were attractive to the high fidelity and stereo radio listener. As I researched the decline of network radio in this country in the late sixties, it was immediately apparent that the commercial networks could, and did, produce only news and information features because their monophonic line systems could not distribute music and dramatic programming in a high fidelity and/or stereophonic mode. Their distribution mechanisms made much potential programming unattractive to the very listeners to whom it would most appeal. Nor did the television-dominated radio networks display much interest in improving their condition.

After many years of planning, the NPR satellite system was launched to permit the diverse high-quality programming on public radio which commercial radio had forsaken. But this is not an attempt to simply pat public radio on the back. The announcement of the NPR system several years ago stimulated the commercial sector in an important manner. Subsequently, the Mutual Broadcasting System announced its plans for a similar satellite system and new radio networks are emerging. The Associated Press network (known as A P Audio) and the United Press's equivalent announced satellite plans subsequent to Mutual's. More recently RKO has announced its stereo satellite-distributed network to commence operation in several months.

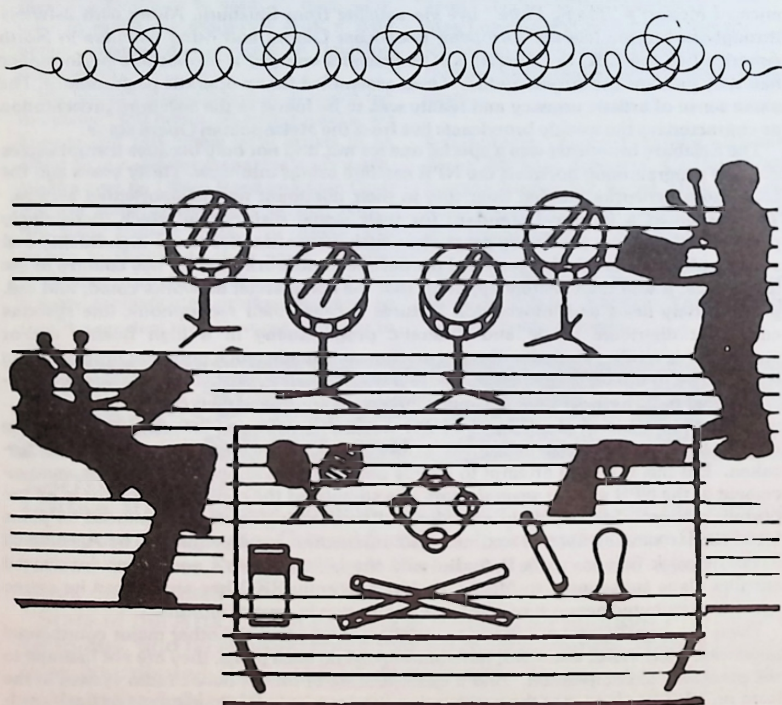
These are significant developments. While it is true that the other major commercial networks, ABC, NBC, and CBS, have announced no such plans, they are not immune to the pressures of competition. And a flexible, state-of-the-art public radio system in the form on NPR is, alone, not the prescription for America's Radio ailments or backward-

ness. Over thirty years' retreat from the innovative contemporary programming by the major radio networks in the U.S. has taken its toll. Writers of merit seldom write for radio now-a-days. The directors who use to produce such broadcasts essentially abolished the category of radio director several years ago. The actors who know how to "work a mike" are the veterans of the 30's and 40's. Musicians working regularly in radio are unknown. A creative hiatus is really a creative death. And public radio alone cannot return American radio to artistic health.

So the announcement of commercial systems paralleling NPR's is exciting. It raises the possibility of live and tape-delayed programming of a wide variety of concerts of all types by many stations, and not just public ones. It opens new doors for drama, which is itself enjoying its first breath of life after many years' absence. And, perhaps most importantly, it restores a creative potential for the exploration of new program forms with technology no longer the limiting factor. Commercial radio can now achieve on a national scale the same technical excellence we have all come to expect from other audio media including phono records and presentations of local FM radio stations.

It has been a long time—all too long—in coming. It's exciting. It's healthy. And it's a form of competition which this public radio station is anxious to have.

**Ronald Kramer**  
**Director of Broadcast Activities**

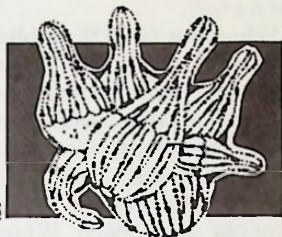




# KSOR

## Happenings

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### KSOR's New Program Director...

John Baxter, is from Laramie, Wyoming, and brings with him a wide range of experience in public radio. He received his bachelor of arts degree from the University of Wyoming this past May. His coursework there included broadcasting, journalism, and communications. He has a strong interest in the arts which is one reason he came to KSOR. His scholastic honors include membership in Phi Beta Kappa, Who's Who in American Colleges, and Phi Kappa Phi.

For several years, Baxter has been a staff member of KUWR FM, the University of Wyoming's public radio station. During that time he served as music director, production assistant, and station manager, and was involved in KUWR's transition from a 10-watt educational station to a 50,000 watt National Public Radio affiliate.

Baxter programmed KUWR's jazz show, "Jazz Menagerie," for two and a half years. The show was sited for "FM Excellence" by **Musician: Player and Listener** magazine in its jazz

radio awards. He has supplied material to NPR's *Options*, *All Things Considered*, *Morning News Programs*, and *Folk Festival U.S.A.*

### The Guide Seeks Writers

Writers of poetry and prose are hereby invited to submit their work to the KSOR GUIDE.

Beginning in December or January, the GUIDE will devote three to six pages each month to quality poetry and prose. Authors may submit up to four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words.

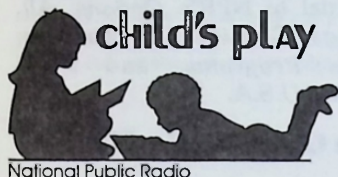
Vincent and Patti Wixon, both of whom have published in literary journals and magazines, will serve jointly as prose and poetry editors. Vince teaches English at Crater High School in Central Point and is Associate Director of the University of Oregon Writing Project. Patti is Director of the Oregon Writing Project.

All manuscripts should be accompanied by a biographical note and a stamped self-addressed envelope. Authors should allow two to four weeks

for a reply.

When the GUIDE publishes an author's work, the writer will receive two complimentary copies of that issue, and will retain the copyright on the piece.

Typewritten, double-spaced manuscripts should be sent to Vincent and Patti Wixon, c/o KSOR FM, 1250 Siskiyou Blvd., Ashland, Ore. 97520.



## Local Winner Selected for "Child's Play"

At the time the KSOR GUIDE went to press, five judges were hard at work examining local entries to the international children's story-writing competition called "Child's Play." National Public Radio is sponsoring "Child's Play" in this country, and KSOR is coordinating local participation.

All of the judges have had considerable experience with children's literature. They are Irene Brady, a nationally-acclaimed writer and illustrator of children's books; Pat Blair, supervisor of the children's department at the Medford Library; Sherry McLeod, assistant professor of library science at Southern Oregon State College; Burl Brim, director of off-campus programs and continuing education at Southern Oregon State College; and David Pinsky, assistant production director at KSOR.

"Child's Play" invited children age 12 and younger to create their own ending to a story begun by Astrid Lindgren, the Swedish children's author. Local entries were due by Sept. 14, and judges met shortly thereafter to select a local winner, who we'll identify in next month's GUIDE.

Irene Brady, who lives in Medford, is best known for her stories about animals and the environment. One of her books, "Owlet, the Great Horned Owl," was chosen as an Outstanding Science Book of 1974 by the National Science Teachers Association Children's Book Council Committee. This month her most recent book, "Wild Babies," will be published by Charles Scribner's Sons. The book concerns animals of the Pacific Northwest, including bear, deer, bobcats and others.

Other books written and illustrated by Ms. Brady include "American Horses and Ponies," "Beaver Year," "Doodlebug," "A Mouse Named Mus," "Wild Mouse," and "Elephants on the Beach."

Pat Blair has had both volunteer work and professional experience with children's literature. Before she became a librarian with Medford Library in 1969, she was active in the Medford Storytelling Guild. For the past twelve years she has served in various capacities with the Children's Festival in Jacksonville. Currently she is coordinator for that annual event.

As the supervisor of the children's department, a position at Medford Library which she has held for the past six years, Mrs. Blair has coordinated several writing contests for children—including a county-wide mystery

(continued on page 25)



## ***State of the Arts: Folk Art***

# **On Webfoots and Bunchgrassers**

We were fortunate to attend the Umpqua Folklife Festival in Roseburg, a day-long event in which residents of Douglas County celebrated their local heritage. While old-time fiddlers stroked the sounds of "Ragtime Annie" and other ditties, we visited the many booths and exhibitions which dotted the County Fairgrounds along the Umpqua River. There were story tellers, water witches, artists and craftsmen. Loggers and sheep-shearers demonstrated their skills before large gatherings of people, many of whom probably were much like we were, and had never given much thought to these "folk arts."

We've heard talk that there may be folklife festivals elsewhere in the state—perhaps even in southern Oregon, although we've received no confirmation of that report. We would welcome such an event, however, because of the rich heritage of our own area.

The current interest among Oregonians in the "folk arts" appears to be a spin-off from a recent campaign called "A search for Oregon Folk Art," sponsored jointly by the Oregon Arts Commission, the Oregon Arts Foundation, and the National Endowment for the Arts/Folk Arts Program. The campaign, now in its final stage, is a special project which will culminate in an exhibit of traditional folk art produced in Oregon. The exhibit will appear at three museums in 1980 under the title "Webfoots and Bunchgrassers: Folk Art in the Oregon Country." This coming February, the Exhibit will open at the University of Oregon Museum of Art in Eugene, then move to the Oregon Historical Society in Portland, followed by a stint at the Renwick Gallery in Washington, D.C.

To highlight that event, and the possibility of a festival in southern Oregon, we are pleased to publish the following article by Barre Toelken, which appeared in the May 1979 issue of the Oregon Arts Newsletter.



***Ted Lunsford, of Sutherlin, and Dale Nelson of Roseburg demonstrated their blacksmithing skills at the recent Umpqua Folklife Festival. In the photo above, Lun-***

***sford, in background, operates the forge and blower—a bellows which keeps the coals hot enough to melt iron—while Nelson hammers on the anvil.***

## FOLK ARTS TODAY

Barre Toelken

A mere 25 years ago, when many of us were in college learning the Truths and Verities then firmly established (barely in time for our schooling, it seemed), we heard the term "Folk Art" used in reference to: a) artistic expression by talented artists of no formal training (such as Grandma Moses); b) craft production by avid hobbyists working without regard for sale or interest in issues of design ("tramp art," decoy carving, "environmental art" like backyard castles made from 400,000 pine spindles, bottlecaps or pink concrete); or c) art and craft primarily expressive of an ethnic or national flavor, often as described and defined by outsiders such as tourists, collectors, and anthropologists ("tourist art," Navajo

rugs, Guatemalan ponchos). Of these, it is the last that comes closest to the term "Folk Art" as it is used today by a new generation of trained specialists who have come forward with a profession that defines its area of inquiry past the point of comfort for art historians, English professors, museum keepers, and collectors of quaint collectibles.

Where the earlier application of the term "Folk Art" implied a naivete betraying lack of training in larger questions of acquirable, elevated tastes, the modern folklorist's definition focuses instead on the existence of a more or less communal and identifiable sense of aesthetics, design, and usage which the artist or artisan shares with the group



from which the art was learned and for whom it is normally performed. The stress among folklorists is not primarily on what Navajos produce for tourists, for example, but on what design elements and aesthetics they share with each other (many of which will, of course, be found prominently in any Navajo artistic performance). The ethnic dimension is not the principal aspect of folk art as it is seen today by those who specialize in folk performance, but it does provide a convenient model on the basis of which an understanding of the important processes of tradition may be sharpened.

For example, one need only make a moderately close examination of quilts produced by Black people in Mississippi to discover that color and design differ considerably from the traditional expectations for quilts in, say, New England. What accounts for this? A few generations ago specialists and quilt collectors might have spoken of the "naivete" of Mississippi quilters. White New England quilters, considering their own rules representative of "normality," might have dismissed the Mississippi examples altogether as less than acceptable quilts. In either case, these specialists in quilt-making would have overlooked some important details which have come to light in recent years through the complicated and arduous researches of folklorists: Black quilts in Mississippi are, for the most part, produced on principles which stem from Africa, not Europe. The two main design principles for these quilts are: 1) the use of muted colors in strips; and 2) the development of a quilt pattern which moves from the center outward in its conception rather than assuming a regular, geometrically four-way repetition of squares. Both of these design concepts, along with the colors used in them, are distinctly African, and they are still alive and well in Mississippi. It is entirely possible that the Black quilters are not consciously aware of the historical backgrounds of their designs; in this regard, they might indeed be termed "naive" artisans. On the other hand, such design concepts can hardly have been maintained by mere coinci-

dence through the vicissitudes of slavery and long years of separation from the African homelands. It is necessary that we recognize, then, that as each quilter grows up learning the premises and artisanry of the quilter's craft in that particular area, those features which are considered central to what it is a quilter does and shares with other quilters are those which have been taught and maintained as signs of excellence in quilting. As is the case with all quilts, these are matters which go far beyond the practical use to which the quilt is put as a covering for a bed or an object producing warmth for human bodies. Here it may be said that design features are shared among knowledgeable artisans of a particular group, are inculcated in younger people learning the art, and are performed as well as possible by anyone wanting to be thought of as proficient in the art. In the artistic sense, not the historical, this is far from naive; indeed, it bespeaks a particularly high level demand for excellence in execution. What the folklorist notices in this is that the foundation of what passes for excellence is not a universal design feature, nor is it an aspect of acquired taste from a formal "school" of art, but it is instead a cluster of features shared by the artisans because they are members of a close group the members of which share many intense interrelations, only some of which may emerge in an artistic production such as that represented in quilting. Observing these shared aesthetic features has nothing to do with whether the quilters are urban or rural, literate or uneducated, Black or White. All close groups, no matter what their foundations, are found to possess and maintain folk expressions which grow out of the total set of shared values.

Another good example of the complex and rich network of aesthetic associations which underlie folk art would be the baskets made by many Western American Indian tribes. While these objects often appear to us in photographs or in glass cases, presented for our inspection as *items* removed from their live contexts, it is instructive to note that for many Indian tribes the

physical existence of a basket is its least important feature, aesthetically speaking. Practically, of course, baskets are usually made to carry something in, and for the American Indian tribes this was mostly food. But many tribes have the very important constraint placed upon the basketmaker that before the materials may be gathered, certain songs must be sung to those plants whose sprigs, leaves, roots, and stems are to be used in the weaving. Sometimes, the learning of the songs takes longer than learning the patterns and methods of basket weaving. Moreover, the gathering of the plants is usually accompanied by these songs, and is usually carried out at certain ritually-important times of the year. Further, certain other songs are sung or hummed as the materials are passed through the basket weaver's mouth. Many Indian basket weavers point out that this is a necessity brought about by the fact that since baskets represent carriers of food, and since food goes into the mouth to nourish the body, the basket weaver must reciprocate somehow by singing or speaking in such a way as to make the total artistic production meaningful. For many Indian tribes, indeed, physical objects are considered only reflections of far more important realities—often defined in religious or artistic terms. For some Northwest tribes, for example, a basket is thought of as a larger tribal version of the mother's breast, a graduation from the concern of a particular mother feeding a particular child to the larger necessities of nourishing a family or a tribe. One Northwest basketmaker explained the very existence of baskets by insisting that "after all, a basket is a song made visible." Given such attitudes as these, I think it is clear that our culture may have entirely misunderstood the artistry of basketmaking in direct proportion to the extent we have overlooked the shared cultural, religious, and personal dimensions lying behind the production of baskets. Surely, the physical item presented to us under glass cannot fully evoke all those assumptions and premises existing in the shared attitudes of basketmakers in a particular tribe unless

we are willing to avail ourselves of ethnographic and aesthetic information from those people. From these comments it may become apparent that the importance our culture attaches to the art object may run entirely contrary to the definition of art, art processes, and artistic activity held by other cultures. It may be for this reason that we have tended to underestimate and undervalue the artistic production of others, preferring to call attention to their naivete rather than to our narrowness of definition.

What we must try to remember is that these same dilemmas confront us when we try to deal with the traditional art expressions of any close group, whether its principal dimensions are national, ethnic, occupational, regional, sexual, or determined by age. For example, we are equally capable of misunderstanding children's poetic traditions, such as jumprope rhymes, not recognizing the tremendous set of shared psychological concerns and responses as well as a rather highly-developed ability at creative word use, when we classify children's poetry as "childish." For similar reasons the stories told by various Indian tribes have been characterized as "primitive" or "childlike in their logic" by those who saw only the artifact and not the cultural architecture of meaning behind it. People whose primary artistic work is done on a two-dimensional canvas have been capable of referring to quilting as naive or primitive in spite of its use of four-dimensional concepts which force the artist to consider designs relating not only to length and breadth of the final object but stitching and decorative matters which require attention to uniform thickness and materials which are often taken from preexisting clothing or other cloth items of emotional importance to the family of the artist.

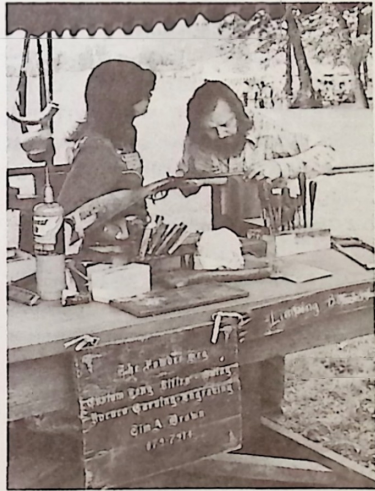
For these reasons, folk art is most fairly judged from the standpoint of the insider, not the outsider. No one can understand more vividly than a child the ways in which a rhymed verse can effectively silence an opponent; a quilter can respond far more fully to the designs



and stitches in another's quilt than can someone who has never produced a quilt; a Yurok can hear that song represented by the basket in the glass case where another person may see only a basket. A Kentucky cabin maker can make better and finer judgments on the notching and construction of a cabin, a saddlemaker on the design and execution of a saddle, a Japanese cook on the execution of a *sushi* roll, a net weaver on the construction of a fishnet, a Ukrainian on the symbolic Easter egg, than any art specialist—no matter with what training—can make from the “outside.” The reason is that folk artists perform primarily for knowledgeable insiders, and their art must be thus perceived to be intelligible.

For these reasons, the main concern of folklorists studying folk arts today is more with the process and live context than with the artifact. Since the process is based on a set of shared assumptions in which the developing artist is multi-

formly trained, folk art cannot be shrugged off as a matter of naivete, or backwardness, or lack of information, or anything associated with what used to be called “the primitive” in art. Rather, the artifacts are the end result of rich and complex sets of assumed, shared values. It seems to folklorists today that these values are indeed exactly those dynamic factors which hold groups together and insure their perpetuation through time. For this reason, folk arts are receiving increasingly more careful and serious scrutiny by folklorists and anthropologists because they tend to be our very best indicators of the existence of dynamic groups within the larger national whole. The same consideration is valid on the state level, too, for in a state such as Oregon we can see that the very stability and vitality of our many ethnic, national, regional, and occupational communities are expressed in and given life through traditional folk arts. Surely we not only turn our back on our

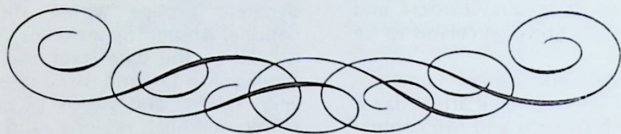


***Rifles were one of the products on display at the Folklife Festival in Roseburg. The Umpqua Muzzleloaders, a chapter of the National Muzzleloaders Association, turned out to show spectators how such rifles are made. Part of the process includes reaming (smoothing the inside of the barrel), demonstrated at left, and implantation of delicate inlay in the stock of the rifle.***

heritage by ignoring these expressions; we also ignore the very forces which can and do bring stability, purpose, and value to our cultural lives on the everyday level. Even worse, perhaps, if we neglect the folk arts we neglect the most compelling proof available to us that indeed art is a normal and central feature in the lives of human beings, not simply a peripheral, spare-time hobby possibility for those with leisure time. From the famous Lascaux cave paintings in France to modern quilts in Oregon, humans have continued to insist on the expressive dimension in their lives—all

without the benefit of, and sometimes in spite of, learned critics, famous schools, refined tastes. If we do not learn to take our *shared* artistic heritages seriously, can we ever expect people in general to take art itself seriously?

*Barre Toelken is Professor of English at the University of Oregon, chairman of the NEA Folk Arts Panel, past president of the American Folklore Society, and author of The Dynamics of Folklore.*



## **KSYS and KSOR Team Up to Present "Symphony Notes"**

Ever wonder about the story behind a symphonic composition?—Why it was written, under what circumstances, why it was a success or failure?

Beginning in October, KSOR, in conjunction with KSYS, Channel 8, will present a weekly program designed to answer those and other kinds of questions about classical music. "Symphony Notes" will be broadcast Wednesdays at 2 pm. The show will provide background information and analysis of the music you'll hear the following Thursday on "Evening at Symphony," a PBS program presented on KSYS at 8 pm.

So listen to KSOR every Wednesday at 2, and then watch

KSYS at 8 the following evening. Public radio and public television together make a combination that's hard to beat!

## **Two Live Operas on KSOR in October**

Twice this month, KSOR will broadcast live opera from Kennedy Center in Washington, D.C. Both Productions will feature the Vienna State Opera.

On Oct. 28 at 10 am, you'll hear Beethoven's "Fidelio," with Leonard Bernstein conducting. In the second broadcast, Karl Bohm will conduct the Viennese performers in a production of "The Marriage of Figaro." That presentation will start at 5 pm Oct. 30.

Live opera broadcasts are another benefit made possible by KSOR's membership in National Public Radio and the Corporation for Public Broadcasting.





## October Programs on KSOR

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### OCTOBER SPECIALS

The Bread and Roses Folk Festival will be broadcast from Berkeley, California Saturday, October 6 from 8-10 pm and Sunday, October 7 from 3-5 pm.

Pianist, broadcaster, and **Jazz Alive!** host Billy Taylor will be featured in a special two-hour broadcast Monday, October 29 at 10 pm.

President Carter will answer questions from callers across the country during an exclusive, two-hour live broadcast, **Ask the President**, Saturday, October 13 at 9 am.

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### Sunday

#### 8:09:45 am **Ante Meridalm**

Jazzical music—a cornucopia of jazz and classical music, morning chatter, news, weather and community notes.

#### 10 am **Words and Music**

Poetry and dramatic readings interspersed with early and Baroque music.

#### 11:30 am **BBC Science Magazine**

Current news from the world of science, produced in England.

#### 12 n **Folk Festival USA**

Live-on-tape concerts of blues, bluegrass and folk music from around the country and world. NPR's Steve Rathe hosts.

Oct. 7: The New Lost City Ramblers in Concert at Carnegie Hall—Including Mike Seeger, John Cohen, Tracy Schwartz, Pete Seeger, Elizabeth Cotten and Highwoods String Bank Band.

Oct. 14: The Western Regional Folk Festival (Part I of II)—Performers include Los Hurricanes del Norte, The San Francisco Russian Folk Ensemble, Reuben Sarkesian, The Chinese Instrument Ensemble, Leo Nahe Nahe, Little Willie Littlefield, and Tiny Moore and the Blender Trio.

Oct. 21: Western Regional Folk Festival, Part II—Performers include Little Willie Littlefield, Roy Harris, Tiny Moore, The Canote Brothers, The Clayton Street Singers, and The Caffrey Family.

Oct. 28: Indiana Old Time Musicians' Gathering—Including Artie Crowder, Rev. James Howie, Gilmour Brothers, Suitcase, and Rainbow Countryside Band.

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**Medford Steel and Medford Blow Pipe help bring you "The Studs Terkel Almanac," Sundays at 2 pm.**

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#### 2 pm **Studs Terkel**

From His Highness of Hipness Lord Buckley, to Chicago ghetto voices, interviewer extraordinaire Terkel probes the American conscience. Produced at WFMT in Chicago. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

#### 3 pm **Voices in the Wind**

Musician and author Oscar Brand hosts this weekly program focusing on the arts.

#### 4 pm Siskiyou Music Hall

Concert music from the Renaissance through the contemporary.

Oct. 7 W. RUSSO: Three pieces for Blues Band and Orchestra

Oct. 14 ELGAR: Symphony #2

Oct. 21 RAVEL: Daphnis et Chloe Suite #2

Oct. 28 COPLAND: Orchestral Variations

#### 6:30 All Things Considered

Weekend version of the daily magazine, produced by NPR studios in Washington.

#### 7:30 pm New York Philharmonic

Performances by the renowned orchestra

**PRODUCED WITH A GRANT FROM EXXON CORPORATION.**

Oct. 7 CONDUCTOR: Zubin Metha

SOLOIST: Vladimir Ashkenazy, pianist

SCHUBERT: Symphony No. 1

BARTOK: Piano Concerto No. 2

TCHAIKOVSKY: Symphony No. 4

Oct. 14 CONDUCTOR: Zubin Metha

SOLOIST: Daniel Barenboim, pianist

BASSETT: Echos from an Invisible World

SCHUBERT: Symphony No. 2 in B-flat major

BRAHMS: Concerto No. 2 for Piano and Orchestra, B-flat major, Op. 83

Oct. 21 CONDUCTOR: Zubin Metha

SOLOIST: Lenotyne Price, soprano

MOZART: Symphony No. 40, G minor

MOZART: D'Oreste, d'Ajace ho in seno i tormenti, from "Idomeneo"

VERDI: D'amor sull'ali rosse, from "Il Trovatore"

STRAUSS: Zweite Brautnacht!, from "Die aegyptische Helena"

STRAUSS: Till Eulenspiegel's Merry Pranks

BARBER: Death of Cleopatra, from "Antony and Cleopatra"

PUCCINI: Vissi d'arte, from "Tosca"

PUCCINI: Dorette's Dream from "La Rondine"

Oct. 28 CONDUCTOR: Pinchas Zukerman

SOLOIST: Pichas Zukerman, violinist

VIVALDI: The Seasons

MOZART: Serenade for Winds in C minor

HAYDN: Symphony No. 49 "La Passione"

#### 9:30 pm Jazz Revisited

Hazen Schumacher, at the University of Michigan, hosts this weekly adventure into the first thirty years of recorded jazz.

#### 10 pm Weekend Jazz

Swing, bebop, traditional, free, modern,

straightahead, fusion, Dixieland and all the rest.

#### 2 am Sign-Off

## Monday

#### 8-9:45 am Ante Meridian

#### 9 am NPR Morning News and Features

#### 9:05 am Calendar of the Arts

What's happening in southern Oregon and northern California—a culturally rich area!

#### 9:45 am BBC Newsroom

World and European news produced by Radio Nederland.

#### 10 am-2 pm First Concert

Classical music drawn from many periods of music literature.

Oct. 1 PROKOFIEV: Lieutenant Kije Suite

Oct. 8 SCHUBERT: String Quartet #14 in D Minor (Death and the Maiden)

Oct. 15 HUMMEL: Flute Sonata in D major

Oct. 22 BEETHOVEN: Violin Concerto in D, Op. 61

Oct. 29 JANACEK: Taras Bulba

#### 12 n Midday News

Featuring In the Public Interest, Air Quality Report, and Calendar of the Arts.

#### 2 pm NPR Recital Hall

A chamber music series that features artists from throughout the world in "live" concert performances.

Oct. 1 Lazar Berman will perform on piano. Selections: Handel's "Chaconne" in G Major; Beethoven's Sonata Op. 57 in F minor, "Appassionata"; and Prokofiev's Sonata No. 8, Op. 84 in B-flat Major.

Oct. 8: The Concord String Quartet will perform Rochberg's String Quartets, Nos. 4-6.



Oct. 22: The Philip Jones Brass Ensemble will perform Franchos' "Trumpet Intrada"; Passereau's "Chanson"; Agricola's "Carmen"; Vecchi's "Saltarello"; Byrd's "Motet"; Aston's "Hornpipe"; and several other selections.

Oct. 29: Organist Daniel Chorzempa will perform Bach's Prelude and Fugue in F Minor, BWV 534; Krebs' "Three Chorale Preludes"; Teleman's Trio in D Major; Mozart's Fantasia in F Minor, K 608; Schumann's "Four Fugues on the Theme B-A-C-H"; and List's "Fantasia and Fugue B-A-C-H."

**"Cambridge Forum," presented Mondays at 3:30 pm, is supplied by the Unitarian Fellowship.**

**3:30 pm Cambridge Forum**  
Lectures from Cambridge University.  
**SUPPLIED TO KSOR BY THE ROGUE VALLEY UNITARIAN FELLOWSHIP.**

#### **4:30 pm Options in Education**

##### **5 pm All Things Considered**

Award-winning program featuring reports and stories from public stations around the country, foreign correspondents, up-to-the-minute Washington coverage and in-depth investigative articles. Presented live from NPR's Washington studios.

##### **6:30 pm Siskiyou Music Hall**

Oct. 1 MENDOLSSOHN: Concerto in E minor

Oct. 8 SAINT-SAENS: Havanaise, Op. 83

Oct. 15 BRITTEN: Canticles

Oct. 22 J.S. BACH: Goldberg Variations

Oct. 29 BARTOK: String Quartet #3

##### **9 pm Earplay I**

New hour-long drama, written for public radio by renowned authors. Produced by Minnesota Public Broadcasting and the University of Wisconsin.

Oct. 1 "I Never Sang for my Father". Melvyn Douglas stars in this moving drama about a man who tries desperately to communicate with his overbearing father.

Oct. 8 "Fire in the Hole." A squad of weary G.I.'s in Vietnam confront their young Lieutenant with a refusal to risk their lives in a senseless war.

Oct. 15 "Custer." Highlighted by the music of the period, a vivid retelling of the story of Custer, his life and his last stand.

Oct. 22 "Stevie." Glenda Jackson stars in the story of Stevie Smith, a celebrated English poet and a remarkable woman.

Oct. 29 "Stuffings" and "I Hope I Never Get to Monmouth." A double bill featuring, **Stuffings**, a lively comedy which asks the romantic question: would you marry a taxidermist? Rounding out the hour is an encounter with Dan Kelly in a bar, which reveals him as a classic casualty of American Business.

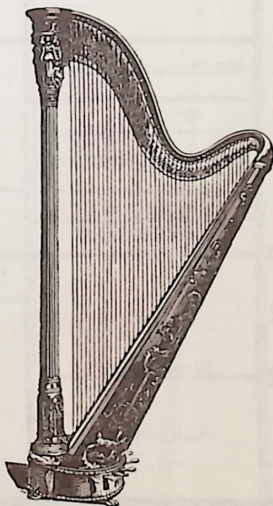
**Home At Last Records helps bring you "Rock Album Preview," every Monday at 10 pm.**

##### **10 pm Rock Album Preview**

The recording is supplied by **HOME AT LAST RECORDS, ASHLAND.**

##### **10:40 FM Rock**

##### **2 am Sign-Off**



# Programs at a Glance



public affairs  
schedule for further details

	Sunday	Monday	Tuesday	Wednesday
8				
9	Ante m			
10				
11	Words and Music	Fi		
12	BBC Science Magazine	KSORN		
1	Folk Festival USA	Con		
2	Studs Terkel	NPR Recital Hall	International Concert Hall	Sympho
3	Voices in the Wind			TI
4	Siskiyou Music Hall	Cambridge Forum	Spider's Web	Special of
5		Options in Education	Options in Education	
6		All Things C		
7	All Things Considered	Siskiyou Music Hall		
8	New York Philharmonic			
9	Jazz Revisited	Earplay I	Masterpiece Radio Theatre	Vintag
10				
11	Weekend Jazz	Rock Album Preview		
12				
1		The Oldies		



programming. See  
title.

# 90.1 FM Stereo Dolby

Wednesday		Thursday		Friday		Saturday		
Meridian								8
Pacific Weekend								9
San Francisco Opera								10
Options II								11
Communicue								12
Music Hall Debut								1
Siskiyou Music Hall								2
All Things Considered								3
Talk Story								4
The Cookie Jar								5
Live from the Vintage Inn								6
Jazz Album Preview								7
Jazz Alive								8
Weekend Jazz								9
FM Rock								10
								11
								12
								1

## Tuesday

**8-9:45 am Anto Meridian**

**9 am NPR Morning News and Features**

**9:05 am Calendar of the Arts**

**9:45 am 900 Seconds...** of local public affairs, produced at KSOR.

**10 am-2 pm First Concert**

Oct. 2 FANNY MENDELSSOHN: Trio

Oct. 9 PUCCINI: Harpsichord Concerto in B-flat

Oct. 16 BRAHMS: Trio Opus in B major (for violin, piano, and cello)

Oct. 23 RAMEAU: Harpsichord Suite in E minor

Oct. 30 HAYDN: Lyre Concerto #2 in G

**12 n Midday News**

**2 pm International Concert Hall**

Live-on-tope concerts featuring ensembles from throughout the world.

Oct. 2: The Stuttgart Radio Symphon performs under the direction of Michael Gielen. Selections include Berlioz's "Requiem: Grande Messe des Morts, Op. 5."

Oct. 9 The Finnish Radio Symphony Orchestra performs under the direction of Klaus Tennstedt. Selections include Tchaikovsky's Concerto for Piano and Orchestra No. 1, Op. 23, with Lazar Berman on piano; Sallinen's Symphonic Dialogue for Percussion and Orchestra; and Dvorak's Symphony No. 8 in G Major, Op. 88.

Oct. 16: The Finnish Radio Symphony will perform under the direction of Leif Segerstam. Selections include Bergman's "Bardo Thodol," Op. 674.

Oct. 23: Two orchestras will be featured. Antal Dorati will conduct L'Orchestre de la Suisse Romande in Haydn's Symphonie No. 96 in D Major, "Miracle"; and Ravel's "Scheherazade." Erich Leinsdorf will conduct the Berlin Radio Symphony Orchestra in Beethoven's Symphony No. 9 in D minor, Op. 125.

Oct. 30: Leif Segerstam will conduct the Finnish Radio Symphony Orchestra in his own composition, a piano concerto called "Thoughts 1978," with Ralf Gothoni at the piano. The orchestra also will perform Mahler's Symphony No. 7

**4 pm Spider's Web**

Readings of children's literature produced for public radio by WGBH, Boston.

**4:30 Options in Education**

**5 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

Oct. 2 SHANKAR: Concerto for Sitar and Orchestra

Oct. 9 RIMSKY-KORSAKOV: Le Coq d'or Suite

Oct. 23 SHOSTAKOVICH: Concerto for Piano, Trumpet and String Orchestra

Oct. 30 ROY HARRIS: Symphony #3

**9 pm Masterpiece Radio Theatre**

The classics come alive on this new NPR series, hosted by actress Julie Harris. **PRODUCED WITH A GRANT FROM THE MOBIL OIL CORPORATION.**

Oct. 2 Sons and Lovers

Oct. 9 Currer-Bell, Esquire

Oct. 23 Currer-Bell, Esquire

Oct. 30 Tenant of Winfall Hall, part one of six parts

**10 pm FM Rock**

**12 m The Oldies**

**2 am Sign-Off**





## Wednesday

**8-9:45 am Ante Meridian**

**9 am NPR Morning News and Features**

**9:05 Calendar of the Arts**

**9:45 am BBC Profile/Your World**

**10 am-2 pm First Concert**

Oct. 3 VARESE: Integrales

Oct. 10 MOZART: Continuo for oboe in E-flat, K. Anh 294b

Oct. 17 KREBS: Concerto in G for Guitar and Strings

Oct. 24 MENDELSSOHN: Trio in D minor, Op. 49

Oct. SCHUBERT: Sonata in B-flat, op. post D.960

**12 n Midday News**

**2 pm Symphony notes**

Produced at WGBH, Boston. This program will give background information and analysis of the music pieces to be heard the following evening on Evening at the Symphony, a PBS program presented locally by KSYS-TV, Channel 8 at 8 pm.

**3 pm To be announced**

**4 pm Special of the Week**

Local concerts and lectures; and NPR presentations such as National Town Meeting, National Press Club and Crossroads.

**5 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

Oct. 3 VIVALDI: Concerto in D minor for Two Violins and Orchestra

Oct. 10 FASCH: Sonata in B-flat for Recorder, Oboe, Violin and Continuo

Oct. 17 SCHUMANN: Concertpiece in F, Op. 86 for Four Horns and Orchestra

Oct. 24 TCHAIKOVSKY: Symphony # 6 in B minor

Oct. 31 Grieg: Peer Gynt (original version)

**9 pm Vintage Radio**

Radio drama is making a comeback, particularly on public radio. This show highlights some of the best—and worst—from the times before TV: Radio's first "Golden Age."

**10 pm FM Rock**

**2 am Sign-Off**

## Thursday

**8-9:45 am Ante Meridian**

**9 am NPR Morning News and Features**

**9:05 am Calendar of the Arts**

**9:45 am Veneration Gap**

Senior Citizens' news, views, and events are the focus of this series, produced at KSOR.

**10 am Dolby Alignment Tone (30 seconds)**

**10:01 am-2 pm First Concert**

Oct. 4 VAUGHAN-WILLIAMS: Job

Oct. 11 SAMUEL BARBER: Songs

Oct. 18 J.S. BACH

Oct. 25 G. GABRIELI: Sacrae Symphoniae

**12 n Midday News**

**2 pm Indianapolis Symphony**

A 13-week series of concerts from the 1978-79 season of the Symphony, under the direction of John Nelson.

Oct. 4: von WEBER: Overture to "Oberon"

SIBELIUS: Concerto for Violin and Orchestra in D minor, Op. 47 (Kyung)Wha Chung, violin)

BRAHMS: Symphony No. 1 in C minor, Op. 68

MOZART: Symphony No. 40 in G minor, K 550

CHAMINADE: Concerto for Flute and Orchestra, Op. 107 (Paula Robison, flute)

KIRCHNER: Music for Flute and Orchestra (with Paula Robison)

SCHUMANN: Symphony No. 3 in E-flat Major ("Rhenish"), Op. 97

Oct. 18 HADYN: The Creation

Benita Valente, soprano; Seth McCoy, tenor; Douglas Lawrence, baritone; and the Indianapolis Symphonic Choir.

Oct. 25 WEBERN: Passacaglia for Orchestra, Op. 1

BEETHOVEN: Concerto No. 3 for Piano and Orchestra in C minor, Op. 37 (John Browning, piano)

MENDELSSOHN: Symphony No. 5 in D Major ("Reformation"), Op. 107

#### 4 pm Options

Programs to be announced.

#### 5 pm All Things Considered

##### 6:30 pm Siskiyou Music Hall

Oct. 4 BEETHOVEN: Piano Sonata #29, Op. 106

Oct. 11 W. SCHUMAN: Undertow

Oct. 18 GLAZUNOV: The Seasons

Oct. 25 REGER: Sonata for Clarinet and Piano, Op. 49, No. 2

**Jackson County Federal Savings and Loan helps to bring you "Cleveland Orchestra Pops Concerts," Thursdays at 8 pm.**

#### 8 pm Cleveland Orchestra Pops Concerts

The famed Cleveland Orchestra plays the traditional classics—from Hindemith to Tchaikovsky—but adds to them "lighter" selections by Gilbert and Sullivan, Sousa, Nero, Porter, Lerner and Loewe, and a variety of others. Producer and commentator is Robert Conrad. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM JACKSON COUNTY FEDERAL SAVINGS AND LOAN ASSOCIATION.**

Oct. 4 Erich Kunzel is conductor and William Walker is the soloist.

JOHANN STRAUSS, JR.: "Die Fledermaus" Overture

J. STRAUSS: Waltzes "Beautiful Blue Danube"

TCHAIKOVSKY: Yeletzky's Aria from "Pique Dame"

RODGERS AND HAMMERSTEIN: "If I Loved You" and "Soliloquy" from "Carousel"

RAVEL: Bolero

Oct. 11 Erich Kunzel is conductor and Doc Severinson the soloist.

TCHAIKOVSKY: Coronation March

TCHAIKOVSKY: Capriccio Italian

FUCIK: March of the Gladiators

WERLE: "Another Rhapsody for Now"

Oct. 18 Robert Page is conductor and Sarah Vaughan the soloist.

LOESSER-WALKER: Impressions from "The Most Happy Fella"

LOEWE-BENNETT: Highlights from "Gigi"

GERSHWIN: "The Man I Love"

GERSHWIN-PAICH: "But Not for Me"; "Our Love is Here to Stay"; "Embraceable You"; and "Someone to Watch Over Me"

YOUMANS-PAGE Vincent Youmans Festival

ALLEN-PAGE: "Over the Rainbow"

Oct. 25 Andre Kostelanetz is conductor and Carella-Cid the solo pianist.

TCHAIKOVSKY:

"Cossack Dance" from "Mazeppa"

Valse Sentimentale, Op. 51, No. 6

Waltz in E-flat, Op. 39, No. 8

Loin du bal, Op. 38, No. 3

Piano Concerto No. 1 in B-flat, Op. 23

#### 9 pm Earplay II

A different program from Monday's. "Earplay" has been in production since 1973, and these are some of the best from recent years.

Oct. 4 "Chinaman's Chance"—No information available.

Oct. 11 "The Sun City Chronicles"—A satirical look into the future. When energy runs out cities no longer function and modern civilization comes to a halt, then a new breed of men take over. The Sun City people turn the world upside down in pursuit of a new life.

Oct. 18 "Murder Therapy"—A psychological thriller about a young man who is convinced that only one form of therapy will cure him of mental depression—murder! Arthur Hunt searches his past for an answer to his emotional problems and enlists the aid of a careless psychiatrist to arrive at his own form of therapy.

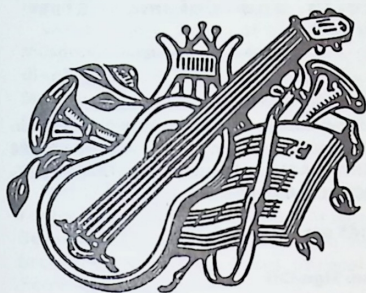
Oct. 25 "The General Brutus"—A comic spoof of Shakespeare, heavily re-written and over-acted. The play opens with General Brutus dispatching the contender for the post of General of Rome, Lord Fauntleroy, with a bazooka. He rapidly appoints three fawning sentries to be his personal



praetorian guards, and sets off to conquer the Chinese hoards. The play follows General Brutus on a quest whose purpose he does not quite understand but which he executes with comic zeal.

**10 pm FM Rock**

**2 am Sign-Off**



## Friday

**8-9:45 am Ante Meridian**

**9 am NPR Morning News and Features**

**9:05 am Calendar of the Arts**

**9:45 am BBC: World Report (International Money Program)**

**10 am-2 pm First Concert**

Oct. 5 SHOSTAKOVICH: Symphony #5

Oct. 12 PAUL CRESTON: Sonata for Saxophone and Piano, Op. 19

Oct. 19 MOZART: Violin Concerto #2 in D, K. 211

Oct. 26 ARRIEU: Quintet in C

**12 n Midday News**

**2 pm Classical Guitar**

A series of full length guitar concerts hosted by Larry Snitzler, creator of "Guitar Notebook." The series will offer performances by the great guitarists as well as young guitarists of promise and possibly on the

threshold of great careers.

Oct. 5 Oscar Ghiglis will perform the following:

J.S BACH: Lute Suite In E Major, BWV 1006a.

SOR: Five Pieces

PONCE: Sonatina meridional

DONATONI: "Algo"—two pieces for guitar

RODRIGO: Invocation et dance (Homage a Manuel de Fella)

CASTELNUOVO-TEDESCO: Tarantella

Oct. 12 Robert Guthrie will perform.

HANDEL: Suite XI in D Minor

VILLA-LOBOS: Four Etudes

de FUELLARA: Romance

MILAN: Pavane and Fantasia

de NARVUEZ: Guardame las Vacas

SCARLATTI: Three Sonatas

BERKELEY: Theme and Variations

SAINZDELA MAZA: Petemera; Zapateado

Oct. 19 Turibio Santos, will perform.

SOR: Introduction and variations on "For He's a Jolly Good Fellow"

BACH: Suite No. 1 for lute

VILLA-LOBOS: Preludes 3, 2,; Etudes 10, 7

NOBRE: Momentos No. 3 (World Premiere)

GRANADOS: La Maja de Goya, Danza Espanola No. 10

ALBENIZ: Mallorca Asturias

Oct. 26: Alize Artzt and Gergio Abreu will perform.

SCARLATTI: Two Sonatas

PURCELL: Eight Lessons

BACH: Tiento Antiquo

SOR: Introduction and Allegro, Op. 14

**3:30 pm Performing Arts Profile**

**4 pm American Popular Song**

This 1977 Peabody Award-winning series is hosted by Alec Wilder, songwriter and critic. Wilder and several co-hosts perform the songs and analyze the genre of popular song—its composers, lyricists, and interpreters.

Oct. 5: Barbara Lea Sings William Robison—Robison may be the spiritual successor to Stephen Foster in American song. Alec pays tribute to this rural genius as Barbara offers definitive versions of rare Robison songs like "Deep Elm Blues" and "Loneley Acres."

Oct. 12: David Allyn Sings Jerome Kern—A singer whose admirers include Frank Sinatra and Tony Bennett, David sings some of Kern's finest songs like "Sure Thing" and "The Folks Who Live On the Hill."

Oct. 19: Teddi King Sings Rodgers and Hart—No one wrote more movingly or cynically about love than Richard Rodgers and Lorenz Hart. Teddi offers superior versions of their best (with verses) including their seldom heard last song, "Can't You Do a Friend a Favor?"

Oct. 26: Marlene Vernplanck Sings Hugh Martin—More familiar as part of the songwriting team of Martin and Blane, Hugh is a favorite of Alec Wilder. Easy to see why as Marlene offers song from "Best Foot Forward" and "High Spirits."

### 5 pm All Things Considered

#### 6:30 Siskiyou Music Hall

Oct. 5 FRANCK: Symphony in D minor  
Oct. 12 STRAUSS: Suite from "Der Rosenkavalier"  
Oct. 19 IVES: Symphony #1  
Oct. 26 To be announced

#### 8 pm Chicago Symphony

The Chicago Symphony's fourth consecutive season of radio broadcasts, presented under the direction of Music director Sir Georg Solti. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT**

Oct. 5 BEETHOVEN: Fidelio, Op. 72 featuring the Chicago Symphony Chorus; Hildegard Behrens, soprano (Leonore, "Fidelio"); Peter Hofman, tenor (Florestan); Theo Adams, baritone (Don Pizarro); Hans Sotin, bass (Rocco); Sona Ghazarian, soprano (Marcelline); David Kubler, tenor (Jacquino); Gwynne Howell, bass (Don Fernando); Robert Johnson, tenor, and Philip Kraus, baritone (Prisoners).

Oct. 12 DEBUSSY: La Mer  
DEBUSSY: Prelude to The Afternoon of the Faun

MAHLER: Symphony No. 1 in D (Titan)

Oct. 19 BEETHOVEN: Symphony No. 1 in C, Op. 21

BRUCKNER: Symphony No. 7 in E

Oct. 26 TIPPETT: Symphony No. 4 (in one movement)

TCHAIKOVSKY: Symphony No. 6 in B minor, Op. 74 (Pathétique)

ENCORE-ROSSINI: The Barber of Seville Overture

**"Jazz Album Preview,"  
presented each Friday at 10  
pm. Records provided by Rare  
Earth and Coleman Elec-  
tronics.**

#### 10 pm Jazz Album Preview

Showcasing some of the latest and best in jazz, discs are provided alternately by **RARE EARTH, ASHLAND, and COLEMAN ELECTRONICS, MEDFORD.**

#### 10:45 pm Weekend Jazz

#### 2 am Sign-Off



## Saturday

#### 8-9:45 am Ante Meridian

#### 9 am Calendar of the Arts

#### 9:45 am Women Now

Produced in conjunction with Women-source and the National Organization of Women.

#### 10 am Dolby Alignment Tone (30 seconds) ds)

#### 10:01 am Pacific Weekend

A unique cooperative venture in which Pacific Coast public radio stations broadcast



as a regional network. Designed to give KSOR's listeners insights into the week's news in the western states, PACIFIC WEEKEND presents highlights of newscasts informal interviews, short documentaries and features from the participating public radio stations.

### **11 am San Francisco Opera**

The complete 11-week "International Season" by one of the world's major international opera companies.

Oct. 6: "Mary, Queen of Scots," by Thea Musgrave. Featuring Carlos Serrano (Cardinal Beaton); Jake Gardner (James Stewart, Earl of Moray); Edward Bogusz (Earl of Morton); Thomas Poole (Earle of Ruthven); Claudia Cummings (Mary, Queen of Scots); and a host of others.

Oct. 13 "La Loca," by Gian Carlo Menotti. Featuring Susanne Marsee (Dona Manuela); Beverly Sills (Juana La Loca); Jane Westbrook (nurse); Joseph Evans (Muguel de Ferrera); and others.

Oct. 20 "Pelleas et Melisande," by Claude Debussy. Featuring Michael Delvin (Goland); Maria Ewing (Melisande); Gwendolyn Jones (Genevieve); and John Macurdy (Arkel).

Oct. 27 "Elektra," by Richard Strauss. Featuring Danica Mastilovic (Electra); Leonie Rysanek (Chrysothemis); Christa Ludwig (Klytemnestra); and Franz Mazura (Orest).

### **2 pm Options**

Programs to be announced.

### **3 pm Communiqué (Formerly "Pauline Frederick and Colleagues")**

NPR International Affairs Analyst Pauline Frederick hosts and co-produces discussions with prominent newsmakers and her colleagues from the international press. With sound clips about the week's news events serving as a springboard for discussion, panelists offer their views of the latest developments in international affairs.

### **3:30 Music Hall Debut (as time permits)**

A recording new to KSOR's library, fur-

nished every other week by **COLEMAN ELECTRONICS, MEDFORD**

**Coleman Electronics helps to bring you "Music Hall Debut," Saturdays at 3:30 pm.**

### **4 pm Siskiyou Music Hall**

Oct. 6 HINDEMITH: Third Piano Sonata

Oct. 13 HOLST: The Planets

Oct. 20 CHOPIN: Cello Sonata in G minor

Oct. 27 RACHMANINOFF: Piano Concerto #2 in C minor



### **6:30 All Things Considered**

### **7:30 pm Talk Story**

Talk story...Tell a story, in Hawaiian vernacular. Poet and Professor Lawson Inada is host for these weekly excursions into the minds and hearts of local writers and artists.

### **8 pm The Cookie Jar**

A potpourri of zany madness, music and misadventure...and maybe even a cookie?

  
**Live music on KSOR, from The Vintage Inn Saturdays at 9 pm.**  


### **9 pm Live From the Vintage Inn**

Every Saturday KSOR goes remote to the Vintage Inn pub in Ashland to present local musicians.

### **10 pm Jazz Alive**

A weekly series of live performances dedicated to America's own indigenous musical idiom, and covering the spectrum of jazz being played today.

Oct. 6 Mel Torme—Gerry Mulligan & Band—Monty Alexander—Mel Torme has explored virtually every area of entertaining: singing, composing, arranging, drumming, acting, and producing. As a singer, he demonstrates a wide range of vocal expertise on both popular tunes and jazz standards. Torme is accompanied by the Gerry Mulligan Band.

Oct. 13 Max Roach Quartet—Archie Shepp Quartet—one of the most highly respected musicians in jazz, this percussionist, composer, and educator is a pioneer in the use of odd-meter. He first brought about his innovations with Charlie Parker's Quintet in the 40's. He carried this technique into the '50's with the legendary Clifford Brown. Today, Max Roach continues to forge ahead with new musical ideas in a quartet consisting of trumpeter Cecil Bridgewater, bassist Calvin Hill, and tenor saxman Billy Harper. They performed at the Ann Arbor (Michigan) Jazz Festival on September 21, 1978.

Oct. 20 Strides of March—The Strides of March, a jazz party in Somerset, New Jersey, brings together a number of instrumental virtuosos who swing in the traditional idiom. The players, who include Zoot Sims, Bob Wilbur, Ruby Braff, Buddy Tate, Milt Hinton, Dick Hyman, Bobby Rosengarden, and more, are combined in unusual, but

surprisingly compatible group settings. Recorded on March 23 and 24, 1979.

Oct. 27 Stan Getz Quintet—Steve Getz Quartet—Johnny Vidacovitch Quartet—Stan Getz is cited as one of the most melodically innovative tenor saxophonists. At the 1978 Telluride Jazz Festival in Telluride, Colorado, Getz leads a dynamic group featuring Andy Laverne, the promising composer and keyboardist in Stan's quintet. Coverage from Telluride continues with performances by Stan's son, drummer Steve Getz, and the New Orleans-based drummer Johnny Vidacovitch, each leading their own quartet. Recorded on August 26, 1978.

## 12 m Weekend Jazz

## 2 am Sign-Off



## Winner Selected for "Child's Play"

(continued from page 6)

writing competition last November during Children's Book Week.

Before his arrival at SOSC, Burl Brim lived in Texas, where he and his wife Mary collaborated on several books for children. They wrote the books together, and he illustrated them. Among their publications are "The Magic Train at Sad Monkey" and "Six Little Ducks."

In addition to his work as an author/illustrator, Brim designed film strips for social studies programs—strips about animals, geography, industry and other subjects.

Ms. McLeod has been at SOSC for one year, serving as the library's specialist on children's literature. She became interested in that subject while she was in high school, during which time she worked for a children's library. After college, she worked for six years as a children's librarian in Washington state.

Ms. McLeod received her master of library science from the University of Oregon, and currently is finishing requirements for

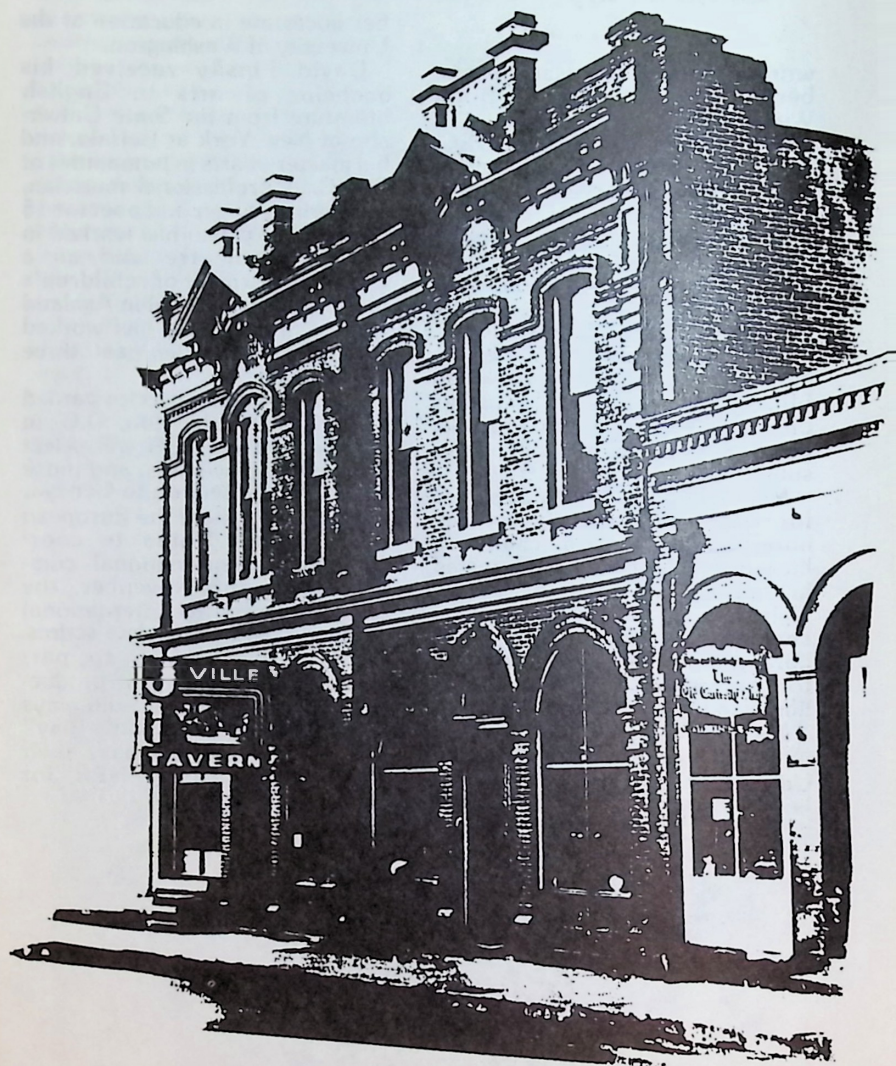
her doctorate in education at the University of Washington.

David Pinsky received his bachelor of arts in English literature from the State University of New York at Buffalo, and his master of arts in humanities at SOSC. A professional musician, songwriter, singer and poet for 15 years, Pinsky also has worked in children's theatre and as a writer/performer of children's music since his arrival in Ashland eight years ago. He has worked with KSOR for the past three years.

The local winner was forwarded to NPR in Washington, D.C. in late September. NPR will select three national winners, and those scripts will be sent on to Geneva, Switzerland, where the European Broadcasting Union is coordinating the international competition. In mid-November, the EBU will select five international winners, prepare complete scripts, and distribute them to participating networks for production and broadcast as radio plays in their countries. "Child's Play" national winners will have their stories produced by NPR for national broadcast.







**A familiar street scene in Jacksonville, a city celebrating its 119th birthday Oct. 6-13.**



## Arts Events in October

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### October

**1** thru 31. The works of Sharon Wesner, Lindell Stacy, Ruth Abernethy and James Preston. At Ardman Gallery, 10 North Main, Ashland.

thru 27. The Oregon Shakespearean Festival is underway with daily and nightly performances in rotation. no performances on Monday. The Bowmer Theatre is offering "Macbeth," "A Midsummer Night's Dream" and "The Wild Duck." The Black Swan Theatre presents "Root of the Mandrake" and "Indulgences in the Louisville Harem." For dates and reservations call (503) 482-4331.

thru Oct. 25. Phil and Demetrious Jameson: Paintings and Pottery. At Rogue Gallery, 8th and Bartlett, Medford.

thru Oct. 15. Works by Michael Stoffer and Andralleria. At Blue Star: Creations of Life, 10 Guanajuato Way, Ashland.

thru Oct. 14. An exhibition of 19th Century Posters, featuring the work of Toulouse-Lautrec, Utrillo, Mucha, and other European artists. At the SOSOC Stevenson Union Gallery. Monday, 8 a.m. to 9 p.m.; Tuesday-Saturday 8 a.m. to 5 p.m.

Home tour in Jacksonville. For information phone the Chamber of Commerce at (503) 899-8118.

**4** Reciprocal Community Concert, California Boys Choir. At Grants Pass High School, 522 N.E. Olive, 8:15 pm.

**5** and 6 "A Li'l Big Country," show by the Sweet Adelines, Inc. (Rogue Valley Chapter). Admission: \$3.50 adults, \$2.50 senior citizens and students. For tickets call 772-5579 or 779-3757.

**6** thru 13. Jacksonville, which was incorporated as a city Oct. 10, 1860, will celebrate its 119th birthday all week long. The Jacksonville Booster Club is sponsoring Home Tours Oct. 6 and

# October

- 6** 13. The Chamber of Commerce is sponsoring several drawings, and musical events—including the Old Time Fiddlers and Sweet Adelines. Call the Jacksonville Chamber for more information, at (503) 899-8118.

- 7** The Ashland Film Society presents "Jazz on a Summer's Day," film about the Newport jazz festival of 1960. At the Community Clubhouse, 59 Winburn Way, Ashland. Showings at 7 and 9 p.m. Admission: members \$1.25, guests \$2.

**11**



- 13** Home tour in Jacksonville. For information phone the Chamber of Commerce at (503) 899-8118.

The Klamath Arts Council will present the Klamath Arts Festival featuring, among other things, arts and crafts sales and demonstrations, performing arts, live music and mimes, and children's theatre. At the Klamath County Fairgrounds, 10 am-pm. For more information, call the council at (503) 882-5090.

Faculty Voice Recital at Southern Oregon State College Music Recital Hall, featuring Dr. Raymond Tumbleson. Performance begins at 8 pm.

Arts Festival at Veteran's Park in Klamath Falls. For information phone the Klamath Arts Council at (503) 882-5090.

- 14** The Ashland Film Society presents "Spirit of the Beehive," highly acclaimed Spanish movie. At the Community Clubhouse, 59 Winburn Way, Ashland. Showings at 7 and 9 p.m. Admission: members, \$1.25, guests, \$2.

- 16** thru Nov. 17. Watercolors by James M. Shepherd. At Blue Star, 10 Guanajuato Way, Ashland.

- 18** thru 20. Potato Festival, Merrill.

- 21** The Ashland Film Society presents photomicrography by Ed Manly; and "Cosmic Zoom" from microcosm to macrocosm. At the Community Clubhouse, 59 Winburn Way, Ashland. Showings at 7 and 9 p.m. Admission: members \$1.25, guests \$2.

Reciprocal Community Concert, "South Pacific." At Umpqua Community College in Roseburg at 3 pm.

- 22** Community Concert will present "South Pacific" at Hedrick Junior High School in Medford at 8 pm.

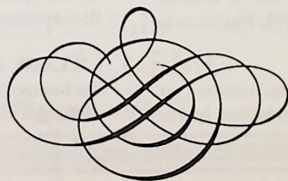


## **October**

- 23** Reciprocal Community Concert at First Baptist Church, 420 N.E. 7th in Grants Pass, 8:15 pm, featuring folk singers Keith and Rusty McNeil.
- 24** Southern Oregon Society of Artists will present a critique and selection of paintings for its rotating exhibits. At Medford City Hall, 7:30 pm.
- 25** Reciprocal Community Concert: Bob Green's World of Jelly Roll Morton will be featured at Mills Elementary School, N.E. Main at Orchard in Klamath at 8 pm.
- 26** Reciprocal Community Concert: The Bohemian State Folk Ballet will perform at Redding Civic Auditorium, 700 Auditorium Drive, Redding, at 8:15 pm.
- 28** the Ashland Film Society presents "Diabolique" and "Nosferatu," Halloween thrillers. At the Community Clubhouse, 59 Winburn Way, Ashland. New showtimes beginning Oct. 28 and lasting through December: 6 and 8 p.m. Admission: members \$1.25, guests \$2.
- 29** thru Nov. 26. Fibers: Shirley Huycke, Sue Densmore and Jean Boyer-Root. At the Rogue Gallery, 8th and Bartlett, Medford.

**Reciprocal Community Concert: Johann Strauss Ensemble of the Vienna Symphony will perform at Hedrick Junior High, 8 pm.**

31



# Galleries and Exhibitions



**THE ARDMAN GALLERY:** 10 North Main, Ashland. 10 a.m. to 5 p.m. Tuesday-Saturday. Woodcuts, watercolors, graphics and sculpture.

**BLUE STAR: CREATIONS OF LIFE:** 10 Guanajuato Way, Ashland. 10-7 daily. Regular exhibitions of oils, watercolors, and many more.

**BRASS RUBBING CENTRE AND GALLERY:** 283 E. Main, Ashland. 10-6 daily. Medieval rubbings, plates for brass rubbings

**CASA DEL SOL:** 82 N. Main, Ashland. Mon.-Sat. 10-5; Sunday, 11-2. Pottery, stained glass, art prints.

**CASCADE WILDLIFE GALLERY:** In Orchard Lane, 40 N. Main, Ashland. Wed.-Sun. 11-5. Original oils, water colors, wood sculpture.

**EBERT'S ART CENTER:** 404 E. Main, Medford. Mon.-Fri. 9-5:30; Sat. 10-2. Original etchings, water colors,

**FAYE'S ART STUDIO AND GALLERY:** 924 S. Central, Medford. Mon.-Fri. 9-4. Landscapes and oils. Classes available.

**GALLERY ONE:** 232 S.W. Sixth, Grants Pass. Tues.-Fri 12-5; Sat. 10-2. Fabric art, oils, watercolors, ceramics.

**GINGKO GALLERY:** By appointment at 482-5518. Paintings and tapestries (paining equivalents).

**GRAPEVINE GALLERY WITTEVEEN STUDIO:** 305 N. Oregon, Jacksonville. Tues.-Sat. 12-5. Original oils and water colors.

**HIGHER GROUND STUDIO:** 175 W. California, Jacksonville. Mon. Sat 11-5. Sun. 12-4. Oils and water colors, china painting, china painted jewelry.

**LAMPLIGHT GALLERY:** 165 E. California, Jacksonville. Days and hours of convenience. Portraits, landscapes, and seascapes in oils and pastels.

**PAULSEN HOUSE:** 1 W. 6th, Medford. Mon.-Fri. 9:30-5; Sat. by appointment. Oils and watercolors.

**PIJON SOUTH:** 225 W. Main, Medford. Mon.-Sat. 10:30-5:30; Designer jewelry graphics.

**ROGUE'S BOUNTY:** 21377 Oregon 62, Shady Cove. Daily 9-5:30. Oils, weaving, pottery.

**ROGUE GALLERY:** 40 S. Bartlett, Medford. Mon.-Sat. 10-5. Jewelry, weaving, pottery, prints, paintings, photography, Corita prints. Classes available.

**SOUTHERN OREGON POTTERY & SUPPLY:** 111 Talent Ave., Talent. Tues.-Sat. 10-5. Original pottery. Classes available.

**SOUTHERN OREGON SOCIETY OF ARTISTS:** Paintings selected by critique, at the following Medford locations. Crater National Bank; Stanley's Restaurant; The Oregon Bank, Medford Shopping Center.

**SOUTHERN OREGON STATE COLLEGE:** Gallery on the third floor of Stevenson union. Rotating exhibit.

**VILLAGE GALLERY:** 130 W. California, Jacksonville. Tues.-Sat. 10:30-4. Metal etchings, original oils, portraits by commission.

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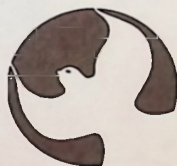
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# Get Set For November!

In the next issue of the KSOR GUIDE, you'll find



THIS MONUMENT TO WILLIAM SHAKESPEARE COMMEMORATES IN THE YEAR OF ENGLAND 1616 THE CENTENARY OF THE ROYAL SHAKESPEARE THEATRE AND THE 50 ANNIVERSARY OF THE GRANTING OF ITS ROYAL CHARTER

—a report from the Oregon Shakespearean Festival in “State of the Arts”;

—a spotlight on the art of bagpiping, and on the Scottish Highland Bagpipers;



—and details about KSOR's upcoming membership drive and “mini-marathon.”



DUNTON '76



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